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debates with the Little Giant, the First and Second Inaugural, the Gettysburg Speech and the closing page of the December '62 message and many, many other things which prove growth and inspiration. The man who achieved these things may have still remained ungainly, but he had ceased to be awkward, ceased to fear comparison with other men, did not swagger, but ceased to care that he was not 'beautiful.' In short, he had grown from the Lincoln of Barnard to the Lincoln of St. Gaudens."

This is the fair criticism of a British subject who knows Lincoln as but few Americans know him, a man who appre-

ciates the manliness and the strength of this great figure of history, who has a keener appreciation of the qualities of Lincoln's greatness than was ever dreamed of by Barnard.

Let us have a statue of Lincoln in Parliament Square to stand forever in company with the statues of William the Conqueror and Oliver Cromwell, but let it represent

The kindly earnest, brave, foreseeing man,  
Sagacious, patient, dreading praise, not blame,  
New birth of our new soil, the first American.

Yours very truly  
JUDD STEWART

## LETTER FROM MR. FREDERICK HILL MESERVE

New York, November 12, 1917

Editor THE ART WORLD:

In the discussion of the merits or demerits of Mr. Barnard's figure of Lincoln reference is repeatedly made to the photographs which do not seem to have helped the sculptor. So little apparently is known of the few photographs that show the figure of Lincoln at full length standing that it may be of interest to publish some of them.

Of the one hundred and ten different life photographs of Lincoln known to collectors only eight show the standing figure and of these only five show the entire figure. Seven were made by Brady, one in his New York studio, two in his Washington studio and four on the battlefield of Antietam, in the open. One was made in the Washington studio of Gardner who had been an assistant of Brady.

The New York photograph known as the Cooper Institute portrait, was made a year before Lincoln became President, and shows him with a smooth face. The other seven were of him as President and have the beard, which was allowed to grow early in 1861 and appears in every later photograph. The photographs shown on page 198 present the black coat reaching nearly to the knees. And in the Antietam series there is the tall hat with a wide mourning band; these are the only pictures of Lincoln with a hat. The photographs in some cases are faded or printed from negatives which are scratched and damaged, but enough remains to tell the truth, the whole truth, and nothing but the truth.

The series of portraits I am sending you are in my "The Photographs of Abraham Lincoln," and all these portraits are in my collection.

Painters, sculptors and engravers who did not have the President as a sitter must use the life photographs or the result can only be an imaginary Lincoln. A comparison of the Barnard statue with the photographs of the standing Lincoln gives an impression that the sculptor has put the head of Lincoln the lawyer upon the body of a sick man. The photographs show a vigorous Lincoln, standing at ease, even though posing for pictures which were not made instantaneously as they are now.

The statue is in place in Cincinnati and is called "Lincoln." Lincoln's generation taught its sons and daughters to revere the qualities that led him to be so mighty a master of men, and our children will pass judgment on the written and unwritten history. But this monstrous caricature which purports to show how Lincoln looked to his contemporaries, when compared by reverent critics with the only life records, the photographs, shows only how he appeared in the fantastic mind of the sculptor who seems to have forgotten that life records existed, or else has studiously avoided their use lest he make a true Lincoln as some sculptors have done. The statue, it is true, has head, neck, body, legs, feet, hands—and is clothed—but not one of these necessary adjuncts to a perfect statue represents the Lincoln whose face and figure are wonderfully portrayed by the impartial camera.

Mr. Robert T. Lincoln, the son of the President, broke a consistent silence to assert that the Barnard statue does not properly represent his father. *This alone is reason enough to cause a change in the plan to erect a replica of the statue in London.*

It is Lincoln the President whose impressive figure should be perpetuated in order that all the world may see the image of the greatest American. All the photographs of him as President show him with the beard. Though Woodrow Wilson at Princeton wore side-whiskers, it would be a travesty to make a statue of President Wilson of the United States with side-whiskers, since as President he has not worn them.

Those who favor the proposed use of the Barnard statue and those who oppose it may possibly admire it as a clever example of the sculptor's art, but those who love the real Lincoln whose fame rests upon his surpassing labors during the last four years of his life, may rightly desire to see erected in London or Paris a life-like picture of Lincoln the President.

Yours very sincerely

FREDERICK HILL MESERVE

## LETTER FROM M. HENRI BERGSON

In the May number the substance of a little address delivered by M. Henri Bergson was published, in which he expressed himself highly pleased with THE ART WORLD and its ideals. And in the September number appeared a portrait of M. Bergson and also a sonnet by Henry Tyrrell. The following has just been received; it is given in translation:

Paris 31 rue d'Erlanger  
18 October 1917

DEAR MR. RUCKSTUHL:

I must tell you of the pleasure I have had in finding in the September number of THE ART WORLD the fine couple

of pages which you have been kind enough to devote to me! The portrait is remarkably well executed and does great honor to the photographer and engraver. And as to the sonnet—it has a rare artistic beauty while at the same time it includes a philosophy: I am very proud to have inspired it.

Will you transmit to Mr. Henry Tyrrell my thanks and my compliments?

I take advantage of this opportunity to express to you again the strong impression which THE ART WORLD has made on me. You and your collaborators, you have given a fine body to a fine thought—the idea of bringing back art to the highest of its forms.

Most devotedly yours  
H. BERGSON

